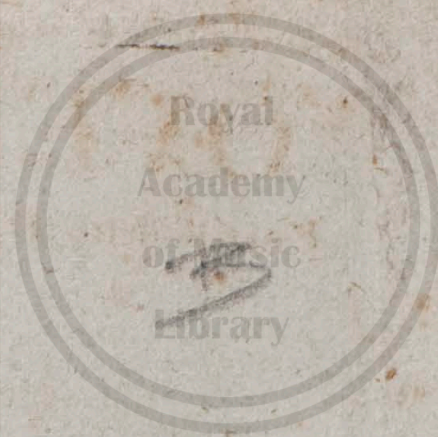


W. force
Sebrarian 1860.



DALE'S NEW EDITION OF

ARTAXERXES

A

SERIOUS OPERA,

as Performed at the

THEATRES ROYAL

Covent Garden & Drury Lane,

Composed by

D.^R ARNE.

Entered at Stationers Hall.

Price 10^s/6.

LONDON

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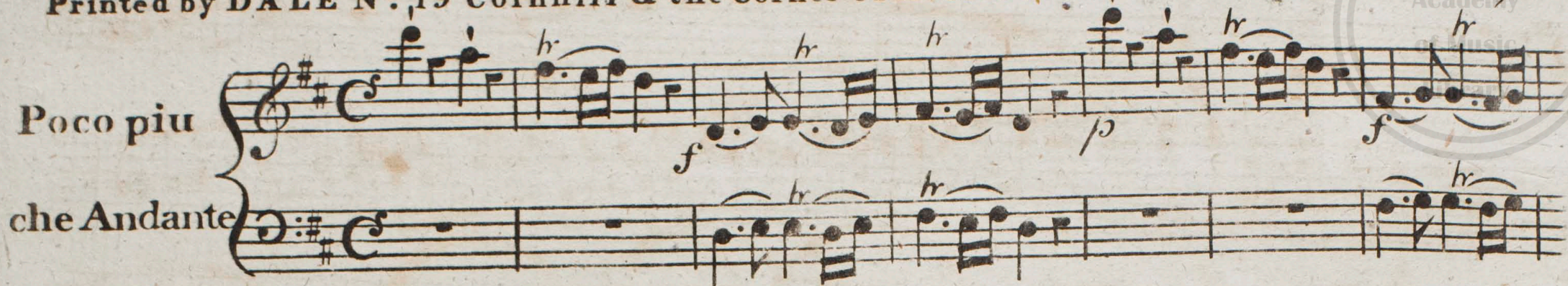
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facing Hanover Square.

2 OVERTURE IN ARTAXERXES

Printed by DALE N^o. 19 Cornhill & the Corner of Holles Street Oxford Street. Price 1^s /

Poco piu
che Andante



Artaxerxes.

1.

This page contains a handwritten musical score for a character named Artaxerxes. The score is written on ten systems of staves, each consisting of a treble and a bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). There are also performance instructions like *Soli* and *Volti Subito*. Fingerings are indicated by numbers 1-5, and breath marks are labeled *hr*. The manuscript shows signs of age, with some ink bleed-through from the reverse side and a faint circular library stamp in the upper right corner.

Artaxerxes .

This musical score is for a piece titled "Artaxerxes". It is written for piano (p) and violin (hr). The score is divided into several systems, each with a piano part on the bottom staff and a violin part on the top staff. The key signature is one sharp (F#). The tempo is marked "Larghetto". The score includes various musical notations such as notes, rests, and ornaments. Dynamics include *f* (forte), *p* (piano), *cres* (crescendo), and *ff* (fortissimo). There are also markings for "Soli" and "Tutti" sections. The score is numbered 4 in the top left corner. The name "Artaxerxes" is written at the bottom left of the page.

Artaxerxes .

Gavotta

The musical score for "Gavotta" is written for a single melodic instrument, likely a lute or guitar, as indicated by the fretting notation (numbers 3, 4, 5) and the use of a single treble clef. The piece is in 3/4 time and features a variety of musical elements:

- Staff 1:** The first system begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with a final measure marked with a "5" above the staff.
- Staff 2:** The second system continues the melodic line, featuring a "6 4 3" fingering notation below the staff.
- Staff 3:** The third system includes a "Soli" marking, indicating a solo section. It features a "6 4 5 3" fingering notation below the staff.
- Staff 4:** The fourth system begins with a "f" (forte) dynamic marking and includes a "6 4 5 3" fingering notation below the staff.
- Staff 5:** The fifth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 6:** The sixth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 7:** The seventh system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 8:** The eighth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 9:** The ninth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 10:** The tenth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 11:** The eleventh system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 12:** The twelfth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 13:** The thirteenth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 14:** The fourteenth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 15:** The fifteenth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 16:** The sixteenth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 17:** The seventeenth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 18:** The eighteenth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 19:** The nineteenth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 20:** The twentieth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 21:** The twenty-first system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 22:** The twenty-second system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 23:** The twenty-third system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 24:** The twenty-fourth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 25:** The twenty-fifth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 26:** The twenty-sixth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 27:** The twenty-seventh system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 28:** The twenty-eighth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 29:** The twenty-ninth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 30:** The thirtieth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 31:** The thirty-first system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 32:** The thirty-second system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 33:** The thirty-third system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 34:** The thirty-fourth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 35:** The thirty-fifth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 36:** The thirty-sixth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 37:** The thirty-seventh system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 38:** The thirty-eighth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 39:** The thirty-ninth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 40:** The fortieth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 41:** The forty-first system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 42:** The forty-second system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 43:** The forty-third system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 44:** The forty-fourth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 45:** The forty-fifth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 46:** The forty-sixth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 47:** The forty-seventh system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 48:** The forty-eighth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 49:** The forty-ninth system includes a "p" (piano) dynamic marking and a "6 4 5 3" fingering notation below the staff.
- Staff 50:** The fiftieth system features a "f" (forte) dynamic marking and a "6 4 5 3" fingering notation below the staff.

Artaxerxes.

Sung by M^{rs} Billington and M^{rs} Mountain.

Larghetto

MANDANE

Fair Au - ro ra pri - thee stay, O! re -
ARBACES
pri - thee stay O! re -

-tard unwelcome day, O! retard the day, O! retard un - welcome day,
-tard unwelcome day, O! retard the day, O! retard un - welcome day,

Fair Au - ro ra pri - - - thee stay, O - re - tard
Fair Au - ro ra pri - - - thee stay, O re - - - tard - - -

un - wel - come day O re - - - tard - - - un - wel - come
un - wel - come day O re - - - tard - - - un - wel - come

Artaxerxes.

day think what anguish rends - my Breast thus ca - ref - fing and ca -

day think what anguish rends - my Breast thus ca - ref - fing and ca -

6 4 5 3 6 4 7 6 4 5 3 6 4 5 3

- ref's'd, forc'd at thy ap - proach forc'd to part - - - to part think what

- ref's'd, forc'd at thy ap - proach forc'd to part - - - to part think what

4 2 7 4 2 5 3

anguish rends my Breast from the Idol of my heart, forc'd to

anguish rends my Breast from the Idol of my heart, forc'd to

6 7 6 4 5 3 b6 7 5 b6 4 5 3 b6 5 b6 4 5 3 2 6

part - - - at thy approach to part, forc'd to part at

part at thy approach to part, forc'd to part - - - at

6 4 5 3 6 5 6 4 6

thy approach to part.

thy approach to part.

6 4 5 3

Andante

MANDANE

A - - dieu, A - -

- dieu, A - dieu thou lovely Youth let hope thy fears remove let hope thy fears re -

- move preserve thy faith and truth but never doubt my Love never doubt - -

never doubt - - never doubt my

Love never doubt - - my Love.

Artaxerxes.

From Dale's 2^d book of 30 Songs. Price 5^s 6^d.



Musical notation system 1: Treble and bass staves with a key signature of two sharps (F# and C#). The melody is in the treble staff, and the bass staff contains a simple harmonic accompaniment. Fingering numbers (6, 4, 6, 6, 4, 6, 5, 4, 5, 6, 4, 6, 4, 5, 3) are written below the bass staff.

Musical notation system 2: Treble and bass staves. The lyrics are: "A - dieu A - dieu A - dieu thou love - ly Youth let hope thy fears remove A -". Fingering numbers are present below the bass staff.

Musical notation system 3: Treble and bass staves. The lyrics are: "A - dieu A - dieu thou love - ly Youth let hope thy fears remove pre -". Fingering numbers are present below the bass staff.

Musical notation system 4: Treble and bass staves. The lyrics are: "serve thy faith and truth but never doubt my Love never doubt". Fingering numbers are present below the bass staff.

Musical notation system 5: Treble and bass staves. The lyrics are: "my Love pre - serve pre -". Fingering numbers are present below the bass staff.

Musical notation system 6: Treble and bass staves. The lyrics are: "serve thy faith and truth but never doubt never doubt never doubt my Love". Fingering numbers are present below the bass staff.

Musical notation system 7: Treble and bass staves. The lyrics are: "Adieu Adieu neverdoubtneverdoubtmy Love neverdoubt my Love." Fingering numbers are present below the bass staff.

Artaxerxes.

From Dale's 2^d book of 30 Songs. Price 5^s.

Allegro

ARBACES

A - mid a thousand racking woes -

Sy.

Sy.

I pant

I tremble

I pant

I trem

ble and I feel

cold

Blood

from ev'ry Vein distill,

and clog my labring heart, and

clog my

la - - bring heart

and clog

Artaxerxes.

and clog - - - my la - - bring heart I feel cold Blood dif -

till thro ev'ry Vein and clog - - -

my la - - bring heart.

A mid a thousand rack - ing woes

I pant I tremble I pant I tremble and I feel I feel cold Blood cold

Blood thro ev'ry Vein distill and clog my la bring heart and clog - - -

my la - - bring heart

Artaxerxes.

I pant I tremble and I feel cold blood distill thro' ev'ry
vein and clog - - - my la - - bring heart - - - my
la - - bring heart - - my la - - bring
heart. clog my la - bring heart.

Artaxerxes.

The musical score is written for a voice and piano. The key signature is one sharp (F#), and the time signature is 4/2. The score consists of eight systems of staves. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staff. The lyrics are written below the vocal line. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The score ends with a double bar line.

Sung by M^r. Kelly.

Royal 15

Larghetto

ARTABANES

Behold Behold on Lethes dismal strand Behold behold thy

Fa - - thers troubled Spirit stand,

In his Face in his Face

what Grief profound what Grief profound.

See See

See he rolls he rollshis haggard eyes hark! hark! revenge revenge he

cries and points points to his still bleeding wound points points to his still bleeding

wound

See See he rolls his haggard eyes and hark revenge re-

-vengerevenge he cries and points to his still bleeding wound and points to his still

bleeding wound.

Poco f
Volte Subito

Artaxerxes.

O - - - bey the call

revenge his Death and calm his Soul that

gave thee Breath, calm his Soul that gave thee Breath.

O - bey the call re-venge his Death, and calm his Soul that

gave thee Breath O - bey the call re-venge his Death

O - bey the call re-venge his Death calm his Soul that

gave thee Breath calm his Soul that gave thee Breath.

Artaxerxes.

Sung by M^r Dignum.

8. ARTAXERXES

15

Fair Se-mi-ra love-ly Maid cease in pi-ty to up-braid my op-

7 4 3 7 4 3 6

-press'd but constant heart, cease in pi-ty in pi-ty to up-braid

6 6 6 5 6 4 3 6 6

my oppress'd but constant heart, my oppress'd but constant heart.

6 6 6 6 6 4 3 6 6 6 6 6 4 3 1

heart Full suf-ficient are the

6 5 6 6 6 6 6 5 4 2 6

woes which my cruel Stars im-pose, Heav'n a-las has done its

6 4 5 4 6 6 6 6 6 5 3 6 7 6 6 6 5 4 3

part Full suf-ficient are the woes which my cruel Stars im-pose,

7 4 3 6 6 6 7 4 3

Heav'n a-las has done its part Heav'n a-las has done its part.

6 6 6 6 6 4 3 6 5 6

6 7 6 5 6 6 6 6 4 3

Moderato Allegro

RIMENES

When real joys we miss 'tis some degree of bliss ten-joy ten-

- joy I - de - al Pleasure, and dream dream of hid den Treasure, The

Soldier dreams of Wars, and conquers without fears, The Sailor in his sleep, with

safety ploughs the deep, the Sailor in his sleep in safety ploughs the deep in safety

ploughs the deep So

I so I thro' fancys aid en-joy my heav'nly Maid So I so I thro' fancys aid en-

joy my heav'nly Maid, and blest with thee and Love, am greater far than

Jove and blest with thee and Love am greater far than Jove. am greater

Artaxerxes.

greater greater far than Jove So I thro' fancy's aid en-joy my heav'nly
Maid, and blest with thee and Love, am greater far than Jove, am greater far than
Jove.

Sung by M^{rs} Bland.

Allegro

SEMIRA
How hard is the fate how desperate the state when Virtue and

Honour excites to suffer distress contented to bless the object in whom we delight the

object in whom we delight

contented contented to bless - - the object in whom we delight.

light.

Artaxerxes.

Volti Subito

Father he loft when he murder'd his King his Father he loft when he
murder'd his King
Thy Father a - way a - way I renounceth the soft claim
thou spot to my Honour thou blast to my Fame
Let Justice the Traytor to Punishment bring his Father he loft when he
murder'd his King a - way a - way Let Justice the Traytor to
Punishment bring his Father he loft when he murder'd his King his
Father he loft when he murder'd his King.
ff
Artaxerxes

SEMIRA

Acquit thee acquit thee of this foul offence re--turn re--

-turn with spot--less In-nocence then shall my hap-less Brother see that

ne-ver Sister lov'd like me never ne-ver lov'd like

me never ne-ver lov'd like me Ac-

-quit thee acquit thee of this foul-- offence re--turn re--

-turn with spot--less Innocence with spot-less Innocence

then shall my hap-less Brother see that never Sister lov'd like me never

never never lov'd like me no ne-ver lov'd like me.

Artixes

O too lovely too lovely too unkind

If my Lips no credit find Pierce my Breast my Heart my Heart shall

prove strong in Virtue firm in Love guiltless wretched left for-

lorn and worse than murder'd by thy scorn

worse than murder'd by thy scorn

O too lovely too unkind too lovely too unkind Pierce my

Breast my Heart shall prove in Virtue firm in Love guiltless wretched

left forlorn worse than murder'd by thy scorn

murder'd by thy scorn murder'd by thy scorn.

Artaxerxes

Allegro

MANDANE

Fly

Fly soft Ideas

fly Fly soft Ideas fly that neither fear nor figh

my Virtue may be - tray my Virtue may be - tray Nature's great

call that governs all a Daughter must obey

Artaxerxes

hr
Natures great call that governs all

Daughter must o - - bey o - bey

hr

- bey

hr

a - las my Souldenies to hear revenges

cries a - las my Soul denies to hear re - ven - ges cries

dare not fond heart to take his part but drive his form a - way but drive

his form away a -

las my Souldenies to hear revenges cries dare not fond heart to take his part *Acad* but

drive his form a way but drive

his form a way

dare not fond heart to take his part dare not fond heart to take his part

but drive his form his form a way.

p *cres* *mez f* *f* *ff*

Artaxerxes.

Sung by M^r. Dignum.

No 25

Academy

of Mu Pr. 6^d

Andante

ARTAXERXES

In In-fan-cy our hopes and fears were
to each o-ther known and friendship in our ri-per years has twind our hearts in
one has twind our hearts in one Oh clear him then from
this offence thy love thy du-ty prove re-store him with that
innocence which first inspir'd my love which first in-spir'd my
love. love.

Artaxerxes.

From Dale's Collection of 30 Songs 2^d book. Price 5^s.

Andante

Disdainful you fly me in anger exclaim exclaim - all comfort de-

- ny me & murder my fame No grief can the heart to pity incline that bears not a part in

sorrow like mine Nature's tender plea is vain welcome then my chains a - gain my

chains a - gain my chains a - gain O rigor unjust O Counsel ac-

- curst ambition ill plac'd my Virtue disgrac'd the Pains I endure Death only can cure the

Pains I endure Death only can cure the Pains I endure Death only can cure the Pains I en-

- dure Death only can cure Disdainful you fly me in anger exclaim exclaim -

all comfort deny me and murder my fame No Grief can the heart to

pity incline that bears not a part in sorrow like mine Nature's tender plea is vain

welcome then my chains a - gain my chains a - gain - - - chains a - gain.

Artaxerxes.

Sung by M^r. Sedgwick.



Allegro

8. RIMENES

To fight & complain alike I disdain contented my wish to en-

joy - - - - - I scorn to reflect on a

Lady's neglect or barter my peace for a toy or barter my peace for a toy or

barter my peace for a toy In Love as in War I laugh at a fear and

if my proud Enemy yield the joy that remains is to lead her in chains and

glean the rich spoils of the Field and glean the rich spoils of the Field. Field.

1st 2^d

Artaxerxes.

Andante

S. MANDANE
 S. If o'er the cruel ty-rant Love a Conquest I be-
 liev'd the flatt'ring-ror cease to prove O let me be de-ceiv'd O let me be de-
 ceiv'd O let me be de-ceiv'd.
 For bear to fan the gen-tle flame which love did first cre-ate what was my Pride is
 now my shame and must be turn'd to hate then call not to my wav'ring mind the weakness
 of my heart, which ah! I feel too much inclin'd to take the Trai-tors part For-
 part - - to take the Traitors part.

Sung by M^{rs} Bland.

29

Royal

Academy

of Music

Library

Allegro

SEMIRA

If the Rivers

swelling Waves overflow their usual Bed,

Scarce that frightened Peasant saves from the flood his homely shed

T.S.

If the Rivers swelling Waves

overflow their usual Bed scarce that frightened Peasant saves from the Flood his

homely shed scarce he saves from the Flood from the

Flood his homely shed

Artizaries.

Academy
Library 6

tho' he stop one open shore, where the Waters swiftly glide, tho' he stop one
open shore where the Waters swiftly glide where the Waters swiftly glide
in an hundred places more rushes in thim petuoustide rush
es in thim pe- tuoustide tho' he
stop one open shore where the Waters swiftly glide, in an hundred places more rushes
in thim petuoustide in an hundred places more rushes in thim pe- tuous
tide.
Artaxerxes.

Sung by M^{rs} Mountain.

Box 51

Academy

Largo

ARBACES

By that belov'd embrace, by this my fond adieu, deplore my hapless care, con-

dem'da-las by you, ap-pease my love my truth - - - commend, your

self preserve my King defend my King de-fend defend

My sentence I o-bey, to filial duty true, and

scarcely have pow'r to say to say a-dieu a long - - a long - -

and last a-dieu.

Artaxerxes

32

Presto

Monfter away

from chearful Day to the barren Defart fly Paths ex -

plore where Ly - ons roar and devouring Tygers lie Monfter away

from chearful Day - to the barren Defarts fly

Paths explore where Lyons roar and devouring Tygers lie Paths ex -

plore where Lyons roar and devouring Tygers lie Paths explore where Lyons roar & devouring Tygers

lie fly fly where devouring Tygers lie fly fly where devouring Tygers lie

where devouring Tygers lie - where devouring Tygers lie

Tho' for food they

Artaxerxes.

wade in Blood, all to save their young agree, all to save their young agree, all to
 save their young agree all to save their young - a - gree Monster away
 from chearful Day to the barren Defart fly fly fly Paths ex-
 -plore where Lyons roar and devouring Tygers lie Tho' for
 food they wade in Blood all to save their young agree ev'ry Creature fierce by Nature
 harmless is compar'd to thee ev'ry Creature fierce by Nature harmless is com-
 -par'd to thee compar'd to thee compar'd to thee.
 T.S.
 Artaxerxes.

Thou like the glorious Sun thy splendid course shalt run

splendid course shalt run

What tho' the Night obscure his light when prison'd in the West when prison'd in the

West the day returns again he burns

the God of day confest the God of day confest the God of

Day confest a-gain he burns the God of day confest.

Artaxerxes.

Larghetto

ARBACES

why is Death for e-ver late to con-clude a wretches woe - - -

why is Death for e-ver late - - to con-clude a

wretches woe - - - Those who live in happy

state feel too soon thun-time - - ly blow Those who live - - in hap-py

state feel too soon thun-time-ly - blow

feel too soon thun-time - ly blow thun - timely blow thun - time - - ly blow.

Artaxerxes.

From Dale's 2^d book of 30 Songs. Price 5^s.

Sung by Mrs. Mountain.

37

Pr. 6d

Andante

Water parted from the

Sea - may increase the Rivers tide, To the bubbling fount may flee, -

or thro' fertile Valleys glide:

Tho' in search of lost repose, thro' the land 'tis free to roam,

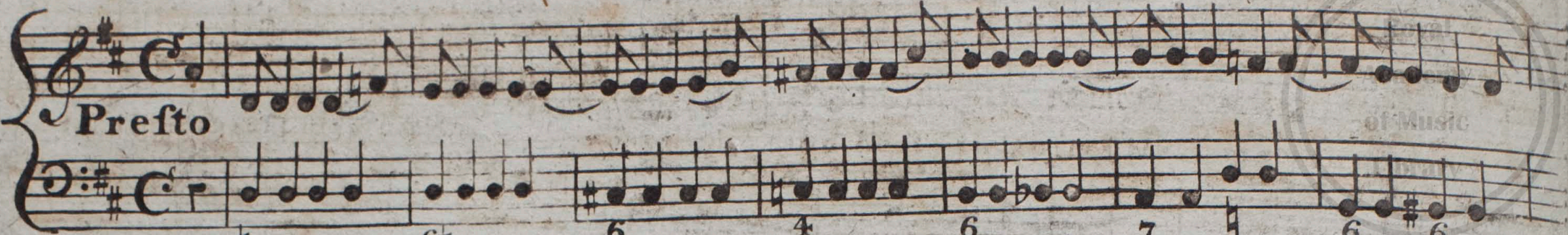
Still it murmurs as it flows, panting for its na - tive home Tho' in search of lost re -

pose thro' the land 'tis free to roam still it murmurs as it flows, pant - ing

for its na - tive home.

Artaxerxes.

From Dale's 2^d book of 30 Songs. Price 5^d.



Artaxerxes.

light & heat in-fpires He darts each ray He darts each powerful ray and light and

Sy heat in-fpires

Tho' oft a Cloud with

envious shade conceals conceals the face of Day

The Sun is still in flames array'd His beams im-mortal

not de-cay'd Sy foon the gloomy Veil re-tires foon the gloo-my

Veil re-tires foon the gloomy Veil re-tires He darts each powerful

ray & light and heat in-fpires, Sy foon the gloomy Veil re-tires,

Soon the gloomy Veil re-tires He darts each powerful ray and light and heat in-

-spires - - - & light and heat in-spires He darts each powerful ray - - and

light and heat inspires

Sung by Mr. Sedgwick.

Andante Con Spirito

RIMENES

O let the danger of a Son excite vindictive Ire - - -

The prospect of a Kingdom won should light Am-

Artaxerxes.

bition's fire The prospect of a
 Kingdom won should light Ambition's fire should light
 Ambition's fire should light Ambition's fire
 To wounded minds revenge is balm with Vigour
 they engage and Sacrifice a pleasing Calm to a more pleasing rage
 To wounded minds revenge is balm with Vigour they en-
 gage and Sacrifice a pleasing Calm to a more more pleasing rage
 sacrifice a pleasing Calm to a more pleasing
 rage to a more pleasing rage.
 Artaxerxes.

Siciliana Largo

ARTABANES

O much lov'd Son

O much lov'd Son

if

Death if Death

has stol'n thy vital Breath

I'll share thy hapless Fate

I'll share thy

hapless Fate I'll share thy

hap - less Fate

But e'er the Dagger drinks my

Presto

Blood a murder'd King at Lethe's flood the Tidings shall re - late the Tidings shall relate But

e'er the Dagger drinks my Blood a murder'd King at Lethe's Flood the Tydings shall relate share

- late - - - the Tydings shall re - late the Tydings shall relate

A⁴Primo tempo

O much lov'd Son

O much lov'd Son

if Death

if Death

has stol'n thy vital Breath

I'll share thy hapless

Artaxerxes.

Volte Subito

fate I'll share thy hapless fate thy hapless Fate

Presto

er the Dagger drinks my Blood a murder'd King at Leth's flood the Tydings shall re-

-late the Tydings shall relate a murder'd King at Leth's flood the Tydings shall re-

Andante

late.

Bid Charon

cease from toil bid Charon cease from toil and rest up on his oar bid Charon cease from

toil & rest up on his Oar & rest up on his

Oar

Till I arrive t'attain the Soil where we shall part no more shall part

where we shall part no more where we shall part no more.

Artaxerxes.

Andante

Amoroso

MANDANE

Let not rage thy Bosom firing

Pity's softer claim remove Spare a Heart that's just ex - - pi - ring

for'd by duty rack'd by Love Each un-

- gen - tle thought suspending Judge of mine by thy soft Breast nor with

ran - cour never ending heap fresh Sorrows on - - unoppressed Let not rage thy

Bosom firing Pity's softer claim re - move Spare a Heart that's just ex - - piring

Artaxerxes. From Dale's 2^d book of 30 Songs Price 5^s/. 2

Handwritten musical score for "The Bird Song" (Op. 10, No. 4) by Robert Schumann. The score is written on two staves, Treble and Bass clef, in G major (one sharp). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is in 4/4 time. The handwriting is in ink on aged paper. The score includes various musical notations such as notes, rests, and bar lines. The piece ends with a double bar line and repeat dots.

Andante Larghetto

'Tis not

true not true that in our grief o - thers weeping in dis - tress To our

troubles bring re - lief making each mis - fortune less each mis - for -

tune less making each mis - fortune less No when

fore oppressd by fate better 'tis to fight to fight a - lone than sup -

port support a double weight others for - rows and our own others

for

rows and our own.

ARBACES Sung by M^{rs} Billington & M^{rs} Mountain.

47

For thee I live my dearest but if I meet disdain for thee my dear I'll

die, for thee my dear I'll die, How lovely thou appearest my blushes will ex-

-plain I can no more re-ply I can no more re-ply Then hear me no O

MANDANE no dividenot thus my heart leave me in pity go Ye Gods that hear me thou art Ye Gods that torture so

torture so some timely respite fend some respite fend ah! when will your rigour end - - some timely respite fend some timely respite fend ah! when will your rigour end - -

ah! when will your rigour end - - your ri-gour end. ah! when will your rigour end - - your ri-gour end.

For

Artaxerxes.

48

thee I live my dearest but if I meet disdain for thee my dear I'll

MANDANE

die How love-ly thou ap-pearest my blush-es will ex-plain

I can no more reply no no divide not thus my heart

then hear me O hear me thou art

leave me in pity go Ye Gods that torture so some timely respite send some

Ye Gods that torture so some timely respite

timely respite send ah! when will your rigour end ah! when will your rigour end

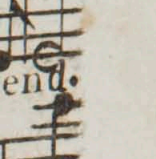
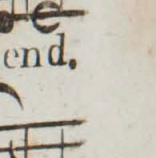
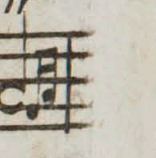
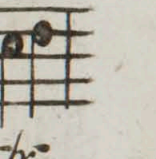
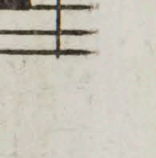
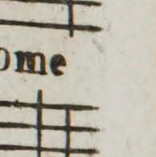
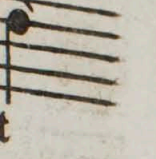
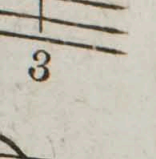
send some timely send ah! when will your rigour end ah! when will your rigour end

will your rigour end ah when when will your ri-gour end.

will your rigour end ah when will your ri-gour end.

Artaxerxes.

Blank



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MANDANE

The Soldier tir'd Of wars Alarms for

fwears the Clang of hostile Arms Sy And

forns the Spear and Shield The Soldier tir'd of Wars Alarms forfwears the Clang of

hostile Arms and forns The Spear the

Spear and Shield forfwears the Clang of hostile Arms and forns

Artaxerxes.

Price 6d.
Square.

The musical score is written for a vocal part (soprano or alto) and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of ten systems of music. The lyrics are: "The Spear The Spear and Shield", "But if the brazen Trumpet Sound", "He burns with Conquest to be Crown'd and dares again the", "Field and dares", "He dare", "again the Field", "a gain the Field He dares", "a gain the Field", and "Fine." The score includes various musical notations such as treble and bass staves, notes, rests, and ornaments. There are also some performance instructions like "Artaxerxes." at the bottom left.

The Spear The Spear and Shield

But if the brazen Trumpet Sound

He burns with Conquest to be Crown'd and dares again the

Field and dares

He dare

again the Field

a gain the Field He dares

a gain the Field

Fine.

Artaxerxes.